De Vere's Shakespeare Sonnet Ciphers - The BIG REVEAL

Edward de Vere was Shakespeare

1 **My Quick Introduction to the Shakespeare Authorship Debate & the Cipher Lesson slideshow.**

1a Doubts about Shaksper of Stratford. **1b** I became an Oxfordian. J Thomas Looney's detective work.

1c Growing evidence. The portrait inscription. De Vere's Lord High Chamberlain duties. Dr John Dee.

1d **Cipher Lesson - slideshow with voiceover.** The Absent Lover. The poet is heartbroken and invites his reader to find his name in cipher. (Stratford Shaksper was 9 yrs old in 1573)

2 **The Tennis Court Argument of 1579 between Edward de Vere and Sir Philip Sidney.**

2a Known facts from Wikipedia. **2b** Reasons for Resentment. (Stratford Shaksper was 15 yrs old in 1579)

2c **Love Compared to a Tennis Play - slideshow with voiceover.** De Vere uses his ciphers to hide information in this sonnet, as he did in other early poems and in 1601 when writing his 154 sonnets.

3 **Sonnet 122 - slideshow with voiceover.** (Relates to events of 1571 when Shaksper was 7)

Documented facts are shown to be hidden in an extremely organised fashion within the sonnet.

Absolute Proof

4 **An optional extra. Tennis Play Two slideshow with voiceover.**

A demonstration of how complex De Vere's hidden messages often are.

Another 5 minutes

5 **Another optional extra. Sonnet 14 - slideshow with voiceover.**

Another demonstration of how complex De Vere's hidden messages often are.

Another 6 minutes

www.payhip/SonnetCipherMan

YouTube search "Sonnet 122: Shakespeare made clear"

www.folgerpedia/The Elizabethan Court Day by Day 1571

www.youtube.com/@SonnetCipherMan

De Vere's chosen psuedonym - VVilliam Shakespeare - It is actually an allonym allied to Shaksper's name.

Gamatria = 20+20 17 letters = Code 1740

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The Tennis Court Arguement. (The known facts)

In mid to late 1579 French Embassy officials visited London to discuss the possibility of Elizabeth I marrying the Prince of Anjou.

(From Wikipedia) “Oxford was sympathetic to the proposed marriage; Leicester (Robert Dudley) and his nephew Philip Sidney were adamantly opposed to it.

This antagonism may have triggered the famous quarrel between Oxford and Sidney on the tennis court at Whitehall. It is not entirely clear who was playing on the court when the fight erupted; what is undisputed is that Oxford called Sidney a 'puppy', while Sidney responded that "all the world knows puppies are gotten by dogs, and children by men".

The French ambassadors, whose private galleries overlooked the tennis court, were witness to the display.

Whether it was Sidney who next challenged Oxford to a duel or the other way around, the matter was not taken further, and the Queen personally took Sidney to task for not recognizing the difference between his status and Oxford's.

Christopher Hatton tried to dissuade Sidney from pursuing the matter, and it was eventually dropped.”

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The Tennis Court Arguement. (Rivalry)

The rivalry between De Vere and Sidney had existed since 1569 when they were love rivals, wanting to marry William Cecil's daughter Anne.

Their ill feeling showed itself in many of their poems and plays, some examples of which appear in my presentation. They remained rivals until Sidney's death in military action in Holland in 1586.

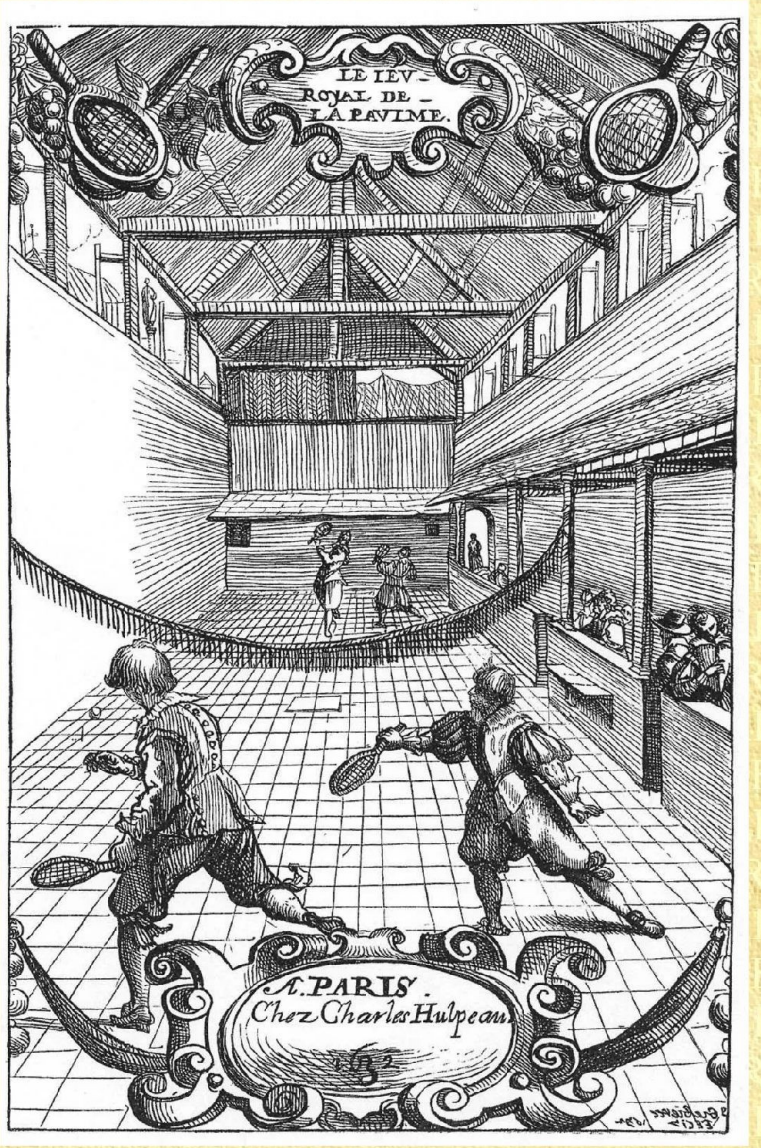
Ten or more years later De Vere showed lasting resentment in his writing with satirical representations of Sidney and references to tennis in unexpected places:

1) De Vere lampooned Sidney as the character Slender in *The Merry Wives of Windsor.*

2) He wrote in *Henry V* of an insulting gift of tennis balls.

3) In Hamlet Polonius refers to 'falling out at tennis.'

4) In *Twelfth Night* the dim witted character Andrew Aguecheek is a not very subtle send-up of Sidney.



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De Vere's Shakespeare Sonnet Ciphers

Love Compared to a Tennis Play

Welcome to My Presentation With Voiceover

Loue Compared to a Tennis Play by Edward De Vere

Whereas the heart at tennis plays, and men to gaming fall,
Loue is the court, hope is the house, and fauour serues the ball.
The ball itself is true desert; the line, which measure shows,
Is reason, whereon judgment looks how players win or lose.
The jetty is deceitful guile, the stopper, jealousy,
Which hath Sir Argus' hundred eyes wherewith to watch and pry.
The fault, wherewith fifteen is lost, is want of wit and sense,
And he that brings the racket in is double diligence.
And lo, the racket is freewill, which makes the ball rebound;
And noble beauty is the chase, of euery game the ground.
But rashness strikes the ball awry, and where is ouersight?
"A bandy ho," the people cry, and so the ball takes flight.
Now in the end, good-liking proues content the game and gain.
Thus in a tennis knit I loue, a pleasure mixed with pain.

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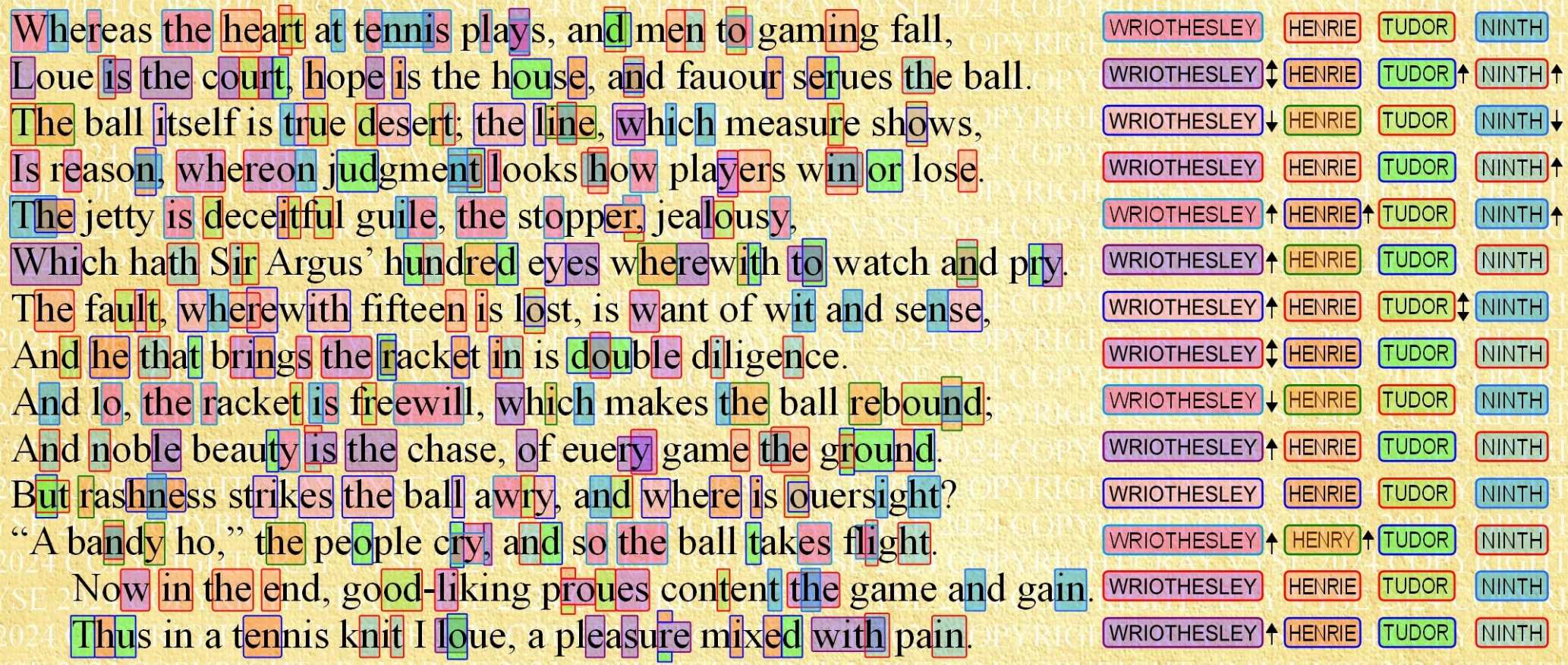
Loue Compared to a Tennis Play (A)

De Vere uses repetition to show his intent.



This poem bears a strong resemblance to the published sonnets. It could well have been in contention to become one of the 154. This display shows a full set of ciphers that you will see in the sonnet collection. The message you will see repeated - Wriothesley is a Tudor prince and destined to be King Henry IX. There are many amusing dual references to romantic courtship and the game of tennis. This seems to me to be lighthearted banter but, as I can show, it relates to a tennis court argument between Edward De Vere and Sir Philip Sidney. Cross words were exchanged in November 1579, and show a deeper rivalry. Elisa Trentham ciphers are present also in every line (Not highlighted). This dates the sonnet to post 1590/91.

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Loue Compared to a Tennis Play (B)

De Vere uses repetition to show his intent.

Whereas the heart at tennis plays, and men to gaming fall,	ELISABETH ↓	REGINA	WHITEHALL
Loue is the court, hope is the house, and fauour serues the ball.	ELISABETH	REGINA ↑	WHITEHALL ↓
The ball itself is true desert; the line, which measure shows,	ELISABETH	REGINA ↓	WHITEHALL
Is reason, whereon judgment looks how players win or lose.	ELISABETH ↑	REGINA	WHITEHALL
The jetty is deceitful guile, the stopper, jealousy,	ELISABETH ↑	REGINA ↑	WHITEHALL ↓
Which hath Sir Argus' hundred eyes wherewith to watch and pry.	ELISABETH ↕	REGINA	WHITEHALL ↑
The fault, wherewith fifteen is lost, is want of wit and sense,	ELISABETH ↓	REGINA ↓	WHITEHALL
And he that brings the racket in is double diligence.	ELISABETH	REGINA	WHITEHALL ↑
And lo, the racket is freewill, which makes the ball rebound;	ELISABETH	REGINA	WHITEHALL
And noble beauty is the chase, of euery game the ground.	ELISABETH	REGINA	WHITEHALL ↑
But rashness strikes the ball awry, and where is ouersight?	ELISABETH	REGINA	WHITEHALL
"A bandy ho," the people cry, and so the ball takes flight.	ELISABETH	REGINA	WHITEHALL ↑
Now in the end, good-liking proues content the game and gain.	ELISABETH ↑	REGINA	WHITEHALL ↑
Thus in a tennis knit I loue, a pleasure mixed with pain.	ELISABETH ↑	REGINA ↑	WHITEHALL

This page shows 'Elisabeth Regina' and 'Whitehall' in cipher in every line. The venue appears to have been Whitehall Palace. The 'jealousy' in line 5 came to a head when De Vere pulled rank on Sidney, wanting him to vacate a tennis court for his use. A group of French dignitaries were in London to discuss her potential marriage arrangements with Queen Elizabeth. They were the onlookers referred to in line 5 as, 'Sir Argus' hundred eyes wherewith to watch and pry'. Argus was a figure in Greek mythology who had a hundred eyes and could see in all directions.'

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Loue Compared to a Tennis Play (C1)

Whereas the heart at tennis plays, and men to gaming fall, ANNE
Loue is the court, hope is the house, and fauour serues the ball. VAVASOUR
The ball itself is true desert; the line, which measure shows,
Is reason, whereon judgment looks how players win or lose.
The jetty is deceitful guile, the stopper, jealousy,
Which hath Sir Argus' hundred eyes wherewith to watch and pry.
The fault, wherewith fifteen is lost, is want of wit and sense,
And he that brings the racket in is double diligence.
And lo, the racket is freewill, which makes the ball rebound;
And noble beauty is the chase, of euery game the ground.
But rashness strikes the ball awry, and where is ouersight?
"A bandy ho," the people cry, and so the ball takes flight.
Now in the end, good-liking proues content the game and gain.
Thus in a tennis knit I loue, a pleasure mixed with pain.

The amusing allusions to courtship and tennis play in lines 1 and 2 are matched with ciphers of the name ANNE VAVASOUR. She was one of the queen's ladies in waiting and the focus of De Vere's attention at the time.

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Loue Compared to a Tennis Play (C2)

Whereas the heart at tennis plays, and men to gaming fall, ANNE
Loue is the court, hope is the house, and fauour serues the ball. VAVASOUR
The ball itself is true desert; the line, which measure shows,
Is reason, whereon judgment looks how players win or lose.
The jetty is deceitful guile, the stopper, jealousy, SIR PHILIP
Which hath Sir Argus' hundred eyes wherewith to watch and pry. SIDNEY
The fault, wherewith fifteen is lost, is want of wit and sense,
And he that brings the racket in is double diligence.
And lo, the racket is freewill, which makes the ball rebound;
And noble beauty is the chase, of euery game the ground.
But rashness strikes the ball awry, and where is ouersight?
"A bandy ho," the people cry, and so the ball takes flight.
Now in the end, good-liking proues content the game and gain.
Thus in a tennis knit I loue, a pleasure mixed with pain.

The amusing allusions to courtship and tennis play in lines 1 and 2 are matched with ciphers of the name ANNE VAVASOUR. She was one of the queen's ladies in waiting and the focus of De Vere's attention at the time. SIR PHILIP SIDNEY appears along side 'deceitful guile' and 'jealousy'.

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Loue Compared to a Tennis Play (C3)

Whereas the heart at tennis plays, and men to gaming fall,
Loue is the court, hope is the house, and fauour serues the ball.
The ball itself is true desert; the line, which measure shows,
Is reason, whereon judgment looks how players win or lose.
The jetty is deceitful guile, the stopper, jealousy,
Which hath Sir Argus' hundred eyes wherewith to watch and pry.
The fault, wherewith fifteen is lost, is want of wit and sense,
And he that brings the racket in is double diligence.
And lo, the racket is freewill, which makes the ball rebound;
And noble beauty is the chase, of euery game the ground.
But rashness strikes the ball awry, and where is ouersight?
"A bandy ho," the people cry, and so the ball takes flight.
Now in the end, good-liking proues content the game and gain.
Thus in a tennis knit I loue, a pleasure mixed with pain.

ANNE
VAVASOUR
SIR
PHILIP
PUPPY
DOG
SIDNEY
CHRISTOPHER
HATTON

The amusing allusions to courtship and tennis play in lines 1 and 2 are matched with ciphers of the name ANNE VAVASOUR. She was one of the queen's ladies in waiting and the focus of De Vere's attention at the time. SIR PHILIP SIDNEY appears alongside 'deceitful guile' and 'jealousy'. The words 'puppy' and 'dog' can be found. Cross words were exchanged and 'puppy' and 'dog' were used in some name calling. CHRISTOPHER HATTON it is thought, tried to defuse the argument.

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Loue Compared to a Tennis Play (C4)

Whereas the heart at tennis plays, and men to gaming fall, ANNE
Loue is the court, hope is the house, and fauour serues the ball. VAVASOUR
The ball itself is true desert; the line, which measure shows,
Is reason, whereon judgment looks how players win or lose.
The jetty is deceitful guile, the stopper, jealousy, SIR PHILIP PUPPY DOG
Which hath Sir Argus' hundred eyes wherewith to watch and pry. SIDNEY CHRISTOPHER HATTON
The fault, wherewith fifteen is lost, is want of wit and sense, ANNE
And he that brings the racket in is double diligence. CECIL
And lo, the racket is freewill, which makes the ball rebound;
And noble beauty is the chase, of euery game the ground.
But rashness strikes the ball awry, and where is ouersight?
"A bandy ho," the people cry, and so the ball takes flight.
Now in the end, good-liking proues content the game and gain.
Thus in a tennis knit I loue, a pleasure mixed with pain.

The amusing allusions to courtship and tennis play in lines 1 and 2 are matched with ciphers of the name ANNE VAVASOUR. She was one of the queen's ladies in waiting and the focus of De Vere's attention at the time. SIR PHILIP SIDNEY appears alongside 'deceitful guile' and 'jealousy'. The words 'puppy' and 'dog' can be found. Cross words were exchanged and 'puppy' and 'dog' were used in some name calling. CHRISTOPHER HATTON it is thought, tried to defuse the argument. Ciphers of ANNE CECIL can be found close to Sidney. He and De Vere were rivals, seeking her hand in marriage eight years before in 1571.

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Loue Compared to a Tennis Play (C5)

Whereas the heart at tennis plays, and men to gaming fall,
Loue is the court, hope is the house, and fauour serues the ball.
The ball itself is true desert; the line, which measure shows,
Is reason, whereon judgment looks how players win or lose.
The jetty is deceitful guile, the stopper, jealousy,
Which hath Sir Argus' hundred eyes wherewith to watch and pry.
The fault, wherewith fifteen is lost, is want of wit and sense,
And he that brings the racket in is double diligence.
And lo, the racket is freewill, which makes the ball rebound;
And noble beauty is the chase, of euery game the ground.
But rashness strikes the ball awry, and where is ouersight?
"A bandy ho," the people cry, and so the ball takes flight.
Now in the end, good-liking proues content the game and gain.
Thus in a tennis knit I loue, a pleasure mixed with pain.

ANNE
VAVASOUR
SIR
PHILIP
PUPPY
DOG
SIDNEY
CHRISTOPHER
HATTON
ANNE
CECIL
KINGDOM

Were I a king I might command content;
Were I obscure unknown should be my cares,
And were I dead no thoughts should me torment,
Nor words, nor wrongs, nor love, nor hate, nor fears
A doubtful choice of three things one to crave,
A KINGDOM or a cottage or a grave. **De Vere**

Wert thou a King yet not command content,
Since empire none thy mind could yet suffice,
Wert thou obscure still cares would thee torment;
But wert thou dead, all care and sorrow dies;
An easy choice of these things which to crave,
No KINGDOM nor a cottage but a grave. **Sidney**

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Loue Compared to a Tennis Play (C6)

Whereas the heart at tennis plays, and men to gaming fall, ANNE
Loue is the court, hope is the house, and fauour serues the ball. VAVASOUR
The ball itself is true desert; the line, which measure shows,
Is reason, whereon judgment looks how players win or lose.
The jetty is deceitful guile, the stopper, jealousy, SIR PHILIP PUPPY↑ DOG
Which hath Sir Argus' hundred eyes wherewith to watch and pry. SIDNEY CHRISTOPHER HATTON
The fault, wherewith fifteen is lost, is want of wit and sense, ANNE
And he that brings the racket in is double diligence. CECIL
And lo, the racket is freewill, which makes the ball rebound; KINGDOM↑
And noble beauty is the chase, of euery game the ground. KINGDOM↑
But rashness strikes the ball awry, and where is ouersight? KINGDOM↑
"A bandy ho," the people cry, and so the ball takes flight. KINGDOM↓
Now in the end, good-liking proues content the game and gain. KINGDOM
Thus in a tennis knit I loue, a pleasure mixed with pain. KINGDOM

Were I a king I might command content;
Were I obscure unknown should be my cares,
And were I dead no thoughts should me torment,
Nor words, nor wrongs, nor love, nor hate, nor fears
A doubtful choice of three things one to crave,
A KINGDOM or a cottage or a grave. **De Vere**

Wert thou a King yet not command content,
Since empire none thy mind could yet suffice,
Wert thou obscure still cares would thee torment;
But wert thou dead, all care and sorrow dies;
An easy choice of these things which to crave,
No KINGDOM nor a cottage but a grave. **Sidney**

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Loue Compared to a Tennis Play (C7)

Whereas the heart at tennis plays, and men to gaming fall, ANNE
Loue is the court, hope is the house, and fauour serues the ball. VAVASOUR
The ball itself is true desert; the line, which measure shows,
Is reason, whereon judgment looks how players win or lose.
The jetty is deceitful guile, the stopper, jealousy, SIR PHILIP PUPPY↑ DOG
Which hath Sir Argus' hundred eyes wherewith to watch and pry. SIDNEY CHRISTOPHER HATTON
The fault, wherewith fifteen is lost, is want of wit and sense, ANNE
And he that brings the racket in is double diligence. CECIL
And lo, the racket is freewill, which makes the ball rebound; KINGDOM↑ COTTAGE↓
And noble beauty is the chase, of euery game the ground. KINGDOM↑ COTTAGE
But rashness strikes the ball awry, and where is ouersight? KINGDOM↑ COTTAGE↑
"A bandy ho," the people cry, and so the ball takes flight. KINGDOM↓ COTTAGE
Now in the end, good-liking proues content the game and gain. KINGDOM COTTAGE
Thus in a tennis knit I loue, a pleasure mixed with pain. KINGDOM COTTAGE

Were I a king I might command content;
Were I obscure unknown should be my cares,
And were I dead no thoughts should me torment,
Nor words, nor wrongs, nor love, nor hate, nor fears
A doubtful choice of three things one to crave,
A KINGDOM or a COTTAGE or a grave. **De Vere**

Wert thou a King yet not command content,
Since empire none thy mind could yet suffice,
Wert thou obscure still cares would thee torment;
But wert thou dead, all care and sorrow dies;
An easy choice of these things which to crave,
No KINGDOM nor a COTTAGE but a grave. **Sidney**

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Loue Compared to a Tennis Play (C8)

Whereas the heart at tennis plays, and men to gaming fall, ANNE
Loue is the court, hope is the house, and fauour serues the ball. VAVASOUR
The ball itself is true desert; the line, which measure shows,
Is reason, whereon judgment looks how players win or lose.
The jetty is deceitful guile, the stopper, jealousy, SIR PHILIP PUPPY↑ DOG
Which hath Sir Argus' hundred eyes wherewith to watch and pry. SIDNEY CHRISTOPHER HATTON
The fault, wherewith fifteen is lost, is want of wit and sense, ANNE
And he that brings the racket in is double diligence. CECIL
And lo, the racket is freewill, which makes the ball rebound; KINGDOM↑ COTTAGE↓ GRAVE↕
And noble beauty is the chase, of euery game the ground. KINGDOM↑ COTTAGE GRAVE
But rashness strikes the ball awry, and where is ouersight? KINGDOM↑ COTTAGE↑ GRAVE
"A bandy ho," the people cry, and so the ball takes flight. KINGDOM↓ COTTAGE GRAVE↓
Now in the end, good-liking proues content the game and gain. KINGDOM COTTAGE GRAVE
Thus in a tennis knit I loue, a pleasure mixed with pain. KINGDOM COTTAGE GRAVE↑

Were I a king I might command content;
Were I obscure unknown should be my cares,
And were I dead no thoughts should me torment,
Nor words, nor wrongs, nor love, nor hate, nor fears
A doubtful choice of three things one to crave,
A KINGDOM or a COTTAGE or a GRAVE. **De Vere**

Wert thou a King yet not command content,
Since empire none thy mind could yet suffice,
Wert thou obscure still cares would thee torment;
But wert thou dead, all care and sorrow dies;
An easy choice of these things which to crave,
No KINGDOM nor a COTTAGE but a GRAVE. **Sidney**

Loue Compared to a Tennis Play (C9)

Whereas the heart at tennis plays, and men to gaming fall,	ANNE				Slender
Loue is the court, hope is the house, and fauour serues the ball.	VAVASOUR				Slender
The ball itself is true desert; the line, which measure shows,					Slender
Is reason, whereon judgment looks how players win or lose.					Slender
The jetty is deceitful guile, the stopper, jealousy,	SIR	PHILIP	PUPPY ↑	DOG	Slender ↑
Which hath Sir Argus' hundred eyes wherewith to watch and pry.	SIDNEY	CHRISTOPHER	HATTON		Slender ↑
The fault, wherewith fifteen is lost, is want of wit and sense,	ANNE				Slender
And he that brings the racket in is double diligence.	CECIL				Slender
And lo, the racket is freewill, which makes the ball rebound;	KINGDOM ↑	COTTAGE ↓	GRAVE ↕		Slender
And noble beauty is the chase, of euery game the ground.	KINGDOM ↑	COTTAGE	GRAVE		Slender
But rashness strikes the ball awry, and where is ouersight?	KINGDOM ↑	COTTAGE ↑	GRAVE		Slender
"A bandy ho," the people cry, and so the ball takes flight.	KINGDOM ↓	COTTAGE	GRAVE ↓		Slender
Now in the end, good-liking proues content the game and gain.	KINGDOM	COTTAGE	GRAVE		Slender
Thus in a tennis knit I loue, a pleasure mixed with pain.	KINGDOM	COTTAGE	GRAVE ↑		Slender

Looking more closely at lines 3 and 4, where I had no ciphers, I found Slender. This is the name De Vere used to satirize Sir Philip Sidney in *The Merry Wives of Windsor,* published in 1602. I then searched and found Slender in every line. Once again, De Vere uses repetition to prove his intent.

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Loue Compared to a Tennis Play (C10)

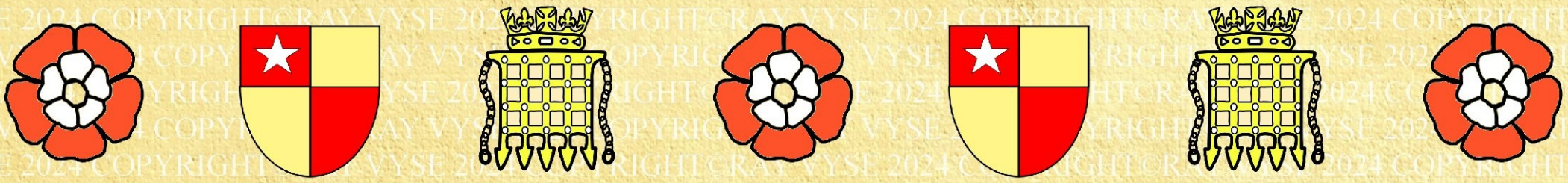
Whereas the heart at tennis plays, and men to gaming fall,	ANNE	Slender
Loue is the court, hope is the house, and fauour serues the ball.	VAVASOUR	Slender
The ball itself is true desert; the line, which measure shows,		Slender
Is reason, whereon judgment looks how players win or lose.		Slender
The jetty is deceitful guile, the stopper, jealousy,	SIR PHILIP PUPPY↑ DOG	Slender↑
Which hath Sir Argus' hundred eyes wherewith to watch and pry.	SIDNEY CHRISTOPHER HATTON	Slender↑
The fault, wherewith fifteen is lost, is want of wit and sense,	ANNE	Slender
And he that brings the racket in is double diligence.	CECIL	Slender
And lo, the racket is freewill, which makes the ball rebound;	KINGDOM↑ COTTAGE↓ GRAVE↕	Slender
And noble beauty is the chase, of euery game the ground.	KINGDOM↑ COTTAGE GRAVE	Slender
But rashness strikes the ball awry, and where is ouersight?	KINGDOM↑ COTTAGE↑ GRAVE	Slender
"A bandy ho," the people cry, and so the ball takes flight.	KINGDOM↓ COTTAGE GRAVE↓	Slender
Now in the end, good-liking proues content the game and gain.	KINGDOM COTTAGE GRAVE	Slender
Thus in a tennis knit I loue, a pleasure mixed with pain.	KINGDOM COTTAGE GRAVE↑	Slender

Looking more closely at lines 3 and 4, where I had no ciphers, I found Slender. This is the name De Vere used to satirize Sir Philip Sidney in *The Merry Wives of Windsor,* published in 1602. I then searched and found Slender in every line. Once again, De Vere uses repetition to prove his intent.

Some final remarks.

The grain dealer from Stratford is not known to have played tennis. He wasn't known to hold a grudge against Sir Philip Sidney. He didn't write this sonnet or any other sonnets. Shaksper was not Shakespeare.

The End

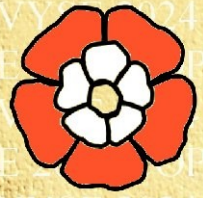


De Vere's Shakespeare Sonnet Ciphers

Love Compared to a Tennis Play

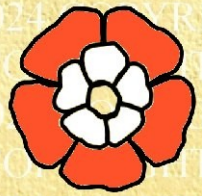
I hope you enjoyed this Slideshow. Ray Vyse

More Slideshows available from - payhip.com/SonnetCipherMan



Acknowledgements of Poetry Sources

Love Compared to a Tennis Play - by Edward De Vere. Thanks to - Stritmatter, Roger (2018)
https://shakespeareoxfordfellowship.org/de-vere-poem-13/
Harleian MS 7392(2) (British Library), Marsh's Library (Dublin) MS 183, and Rawlinson MS 85 (Bodleian Library, Oxford University). See May (#13) (1980, 35, 75-77, 120; 1991, 279-80) (not in Hannah, Grosart, or Looney).



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